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Yarn

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a model infant. If any childhood departed from the supposed guidelines of loving maternal care it was again Amy's, for she was consigned to a nurse for her first five years and the two of them formed their own little enclave within the Carpenter family.

On the surface, then, everything seemed right enough. What went wrong? Were defective genes creating metabolic or chemical abnormalities? Dr. Parker is careful not to rule out this possibility; but, as she says, such a conclusion can never be proved. And her investigation points to environmental causes, discernible in the material gathered here, which are quite adequate to bring about this Theater of the Absurd tragedy. (I use the term advisedly for there are pages here which seem to have been taken from Beckett or Ionesco.) These causes, however, are not the expected banalities. Laura Carpenter was neither a clinging nor a rejecting mother of the sort described as inducing schizophrenia in her children by distorting the relationship

between them. She was experienced by all her children as warm, lovable and genuinely devoted . . . a mother who gave unselfishly . . . without . . . assuming martyred attitudes" She was unintrusive, supportive in time of need, amusing and fun to be with.

But she possessed and was possessed by "an intense need for self-deception." She loved her children dearly but, as Bruno Bettelheim reminded us some years ago, "Love Is Not Enough" (the title of his first book on autistic children). Mrs. Carpenter did not, perhaps could not, connect her children with the world of reality as it exists. She lived in a fantasy. In one succinct paragraph which I wish could be read by all the prophets of the view that schizophrenics are mutants predicting future human evolution, Dr. Parker sums up the need for reality-testing as children grow toward maturity and the capacity for logical thinking and planned, effective action. Without such testing, without discovering that the world is predictable, that words mean what they say and actions produce more or less the same results, the child cannot free himself

course). It is one drawn with great human sympathy. It is a first move toward understanding that gifted, devoted, anguished man and his actions, and it takes us a step closer toward disentangling the possible difference between "Stravinsky" and Stravinsky.

Miss Libman's prose has some touches of Hurok office PR flavor; she does, however, write with flair and with a sense both delighted and delightful for the telling detail. She loved Stravinsky, and of the task of telling what she saw of him and of the two people who mattered most in the last years of his life, she has made a touching, funny, clear and indrawing book. ■

Author's Query

I am interested in obtaining written reports of personal experiences of civilians involving the Central Intelligence Agency. These will be published, with permission of the contributors, as part of an anthology concerned with the extent to which the C.I.A. is involved with civilian life. L. G. PEDERSEN
U. of North Carolina
Chapel Hill, N. C. 27514.

poser," even though the composer was nowhere around.

The question of authenticity came up with the first publication of the "Conversations." Now where are we? We have seen something of Craft's biographical method, but if that leaves us a little uneasy, it does not shake the fact that in many essential respects, Craft knows more about Stravinsky than anyone else (or turn that sentence around the other way). Can the spirit be right even though the letter is a bit funny? Do we shrug it off with *se non a vero, e ben trovato*?

With the looking at these questions, another side of the importance of Miss Libman's book for the professional or amateur student of Stravinsky begins to emerge. The Craft issue is crucial because Stravinsky will continue to be quoted on many subjects; and it is worth having some sense of distinction between what he actually said, what he thought and was then resaid for him, and what he perhaps never even thought. And so the book matters, not only because of its author's own picture of Stravinsky, but also because it is the first portrait of Craft (other than his own in the diaries, of

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